

L. M. GOTTSCHALK

KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
s Op. 2. Bamboula, Danse de Nègres	1 50
m „ 3. La Savane	1 —
m „ 4. Ossian. 2 Ballades	— 80
m „ 5. Le Bananier, Chanson nègre	— 60
m „ 6. Colliers d'or, 2 Mazurkas	à — 60
m „ 8. La Moissonneuse, Mazurka	— 80
s „ 9. Le Songe d'une nuit d'été, Caprice	— 80
s „ 10. La Chasse du jeune Henri	2 —
m „ 11. Le Mancenillier, Sérénade	1 20
m „ 12. Danse ossianique	1 —
m „ 13. Jérusalem (J. Lombardi) Fantaisie	1 50
s „ 14. La Jota Aragonesa	— 60
s „ 15. Le Banjo	1 —
m „ 16. Dernière espérance	1 —
m „ 17. Marche de nuit	1 —
m „ 21. L'Étincelle, Mazurka	— 80
s „ 22. Souvenir d'Andalousie	1 —
s „ 23. Chant du Soldat	1 50
m „ 24. Sospiro, Valse poétique	1 —
m „ 25. Les Follets, Polka brillante	— 60
m „ 26. Ricordati, Méditation	— 80
m „ 27. La Naiade, Polka de salon	1 —
m „ 28. Reflets du passé, Méditation	— 80
s „ 29. Apothéose, Marche solennelle	1 50
m „ 30. Minuit à Séville, Caprice	1 20
s „ 31. Souvenir de Porto-Rico	1 20
m „ 32. Pastorella e Cavagliere, Caprice	1 50
s „ 33. Danza	1 20
s „ 34. Columbia, Caprice américain	1 50
m „ 35. La Gitanela, Caprice	— 80
m „ 36. Fantôme de bonheur, Caprice	1 20
m „ 37. Ojos Criollos (Les yeux créoles)	— 60
s „ 38. Manhega, Etude de concert	1 —
s „ 39. Souvenir de la Havane	1 20
s „ 40. Printemps d'Amour, Mazurka	1 20
ss „ 41. God save the Queen	1 —
s „ 42. La Chute de feuilles, Nocturne	1 50
s „ 43. Polonia	1 50
m „ 44. O ma charmante! épargnez moi! Caprice	— 80
m „ 45. Suis-mois! Caprice	1 —
s „ 46. Murmures éoliens	1 50
m „ 47. Berceuse (Cradle song)	— 80
s „ 48. L'Union, Airs américains	1 50
m „ 49. La Colombe (The Dove), petite Polka	1 —

	n. M.
m Op. 50. Réponds-moi, Danse cub., arr. par C. Wachtmann	— 80
s „ 51. Home, sweet home (Charme du Foyer)	1 —
s „ 52. Miserere du Trovatore, Paraphrase	1 50
s „ 53. La Gallina, Danse cubaine, arr. par C. Wachtmann	1 —
s „ 54. Impromptu	1 50
s „ 55. Le Cri de Délivrance	1 50
m „ 56. Caprice élégiaque	1 —
s „ 57. Grand Scherzo	1 20
s „ 58. Trémolo, Etude	1 20
m „ 59. Pasquinade, Caprice	— 60
m „ 60. Morte! Lamentation	— 80
s „ 61. Marche funèbre	— 80
m „ 62. Pensée poétique	— 60
s „ 63. Dernier amour, Etude	1 —
s „ 64. Bataille, Etude	1 50
m „ 65. Solitude	— 80
m „ 66. Ses Yeux, Polka	1 50
m „ 67. Grande, Tarantelle	1 80
ss „ 68. La Favorite, Fantaisie	2 —
s „ 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien	1 80
m „ 70. Jeunesse, Mazurka brillante	— 80
m „ 71. Orfa, Grande Polka de salon	— 80
m „ 72. Radieuse, Grande Valse de concert	1 20
s „ 85. 6 ^{me} Ballade. Oeuvre posthume	1 20
s „ 86. Danse des Sylphes. Oeuvre posthume	1 80
s „ 87. 7 ^{me} Ballade. Oeuvre posthume	1 20
s „ 88. Hercule, Etude. Oeuvre posthume	1 50
ss „ 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume	1 80
s „ 90. 8 ^{me} Ballade. Oeuvre posthume	2 —
s „ 91. Variations sur l'Hymne Portugais	2 —
m Amour chevaleresque, Caprice	1 —
m Andante de la Nuit des Tropiques	1 50
m Le Chant du Martyr	1 —
m Dans les Nuages, Schottisch	1 —
s Galop de concert, Caprice	— 80
s Mazurka	— 60
s La Mélancolie, Etude d'après Godefried	1 —
m Pensive, Polka-Rédowa	— 80
m Le Poète mourant, Méditation	— 60
m La Sourire d'une jeune Fille, Grande Valse	1 —
m Souvenir des Ardennes, Mazurka de salon	1 20
m Souvenir de Bal, Caprice	— 80

Zu vier Händen.

	n. M.
m Op. 5. La Bananier, Chanson nègre	— 80
m „ 14. La Jota Aragonesa, Caprice	— 80
m „ 16. Dernière Espérance. Méditation	1 —
m „ 17. Marche de Nuit	1 —
m „ 21. L'Étincelle, Mazurka sentimentale	1 —
m „ 22. Souvenir d'Andalousie	1 50
m „ 37. Ojos Criollos (Les yeux créoles), Caprice brill.	— 80
m „ 40. Printemps d'Amour. Mazurka	1 20
m „ 47. Berceuse	1 —
m „ 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant	1 20
s „ 52. Miserere du Trovatore	1 50

	n. M.
m Op. 53. La Gallina, Danse cubaine	1 20
s „ 58. Trémolo, Grande étude	1 80
m „ 59. Pasquinade, Caprice	— 80
m „ 60. Morte!! Lamentation	— 80
s „ 61. Marche funèbre	— 80
m „ 66. Ses Yeux, Polka de concert	1 50
m „ 67. Grande Tarantelle	1 80
s „ 69. Grande Fantaisie triomphale sur l'Hymne national brésilien	1 80
m „ 71. Orfa, Grande Polka de salon	— 60
m „ 72. Radieuse Valse de concert	2 —
m Le Poète mourant, Méditation	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON
SCHOTT & Co.

BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

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Nº 112

LES MUSES DANS LA FORET

à Madame PANTHÈS
Professeur au Conservatoire de Genève

RONDO

XVIII^{me} Siècle

Recueilli par
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

Andantino en écho

PIANO

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Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

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GIPSY'S LAMENT

Zigeunerklage

Who calls?
One that attends your ladyship's command.
(Two Gentlemen of Verona)
My voice is ragged; I know I cannot please you.
I do not desire you to please me, I do desire you to sing:
(As you like it.)

George Aitken
Op. 20

Broadly $\text{♩} = 60$ With much expression and rubato

PIANO

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

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MA ARCHE DE NUIT

pour
PIANO
par

L.M. Gottschalk

OP. 17.

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MARCHE DE NUIT

L. M. GOTTSCHALK.

Andante moderato, Tempo di marcia.

PIANO.

ppp misterioso.

misterioso.

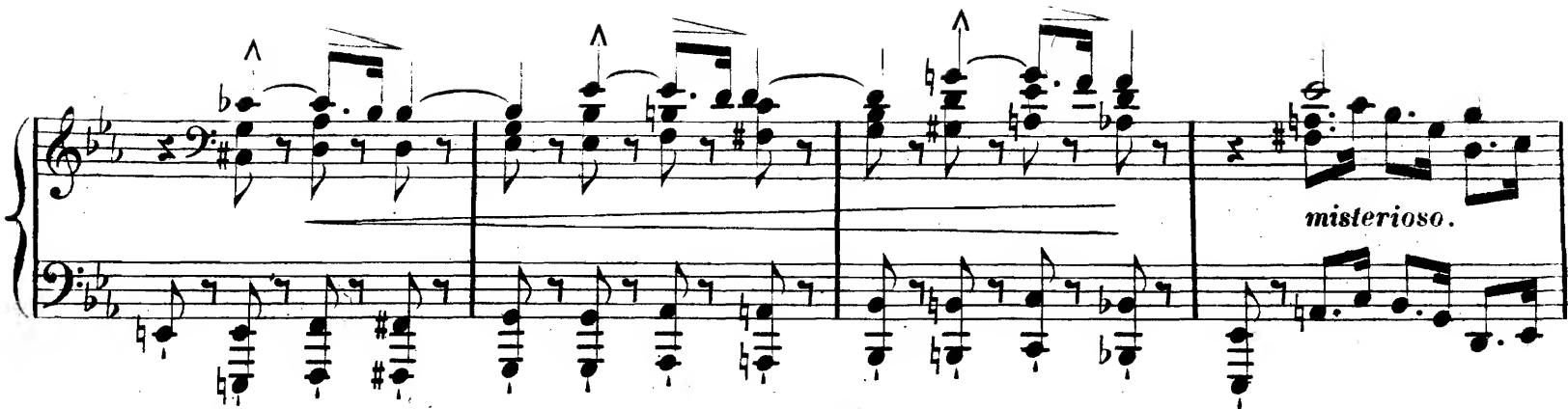
ppp

espress.

p

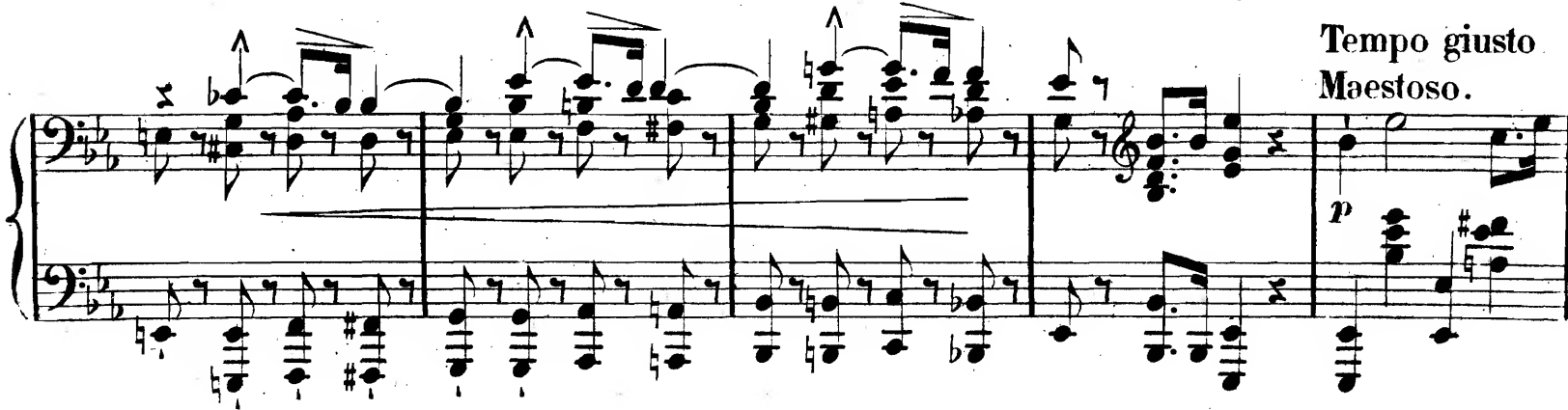
f

p



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and single notes, with some notes marked with accents (^). The tempo/mood instruction *misterioso.* is written in the right margin.

misterioso.



The second system of musical notation continues the piece. It includes a change in the right hand from bass to treble clef. The tempo/mood instruction *Tempo giusto* and *Maestoso.* is written in the right margin. A dynamic marking *p* (piano) is present.

Tempo giusto
Maestoso.

p



The third system of musical notation features a series of chords. The tempo/mood instruction *ben misurato.* and *scintillante.* is written in the right margin. A first ending bracket with a repeat sign is shown above the staff.

ben misurato. *scintillante.*



The fourth system of musical notation continues the piece with various chordal textures. A first ending bracket with a repeat sign is shown above the staff.



The fifth system of musical notation concludes the piece. The tempo/mood instruction *ben misurato.* is written in the right margin. A first ending bracket with a repeat sign is shown above the staff.

ben misurato.

bien rythme!

tranquillo.

ff strepitoso.

largamente i maestoso.

cresc. ff

p subito.

scintillante.

8

This system features a treble and bass staff. The treble staff has a melodic line with a dashed box and an 'x' above it, and a triplet of eighth notes. The bass staff provides harmonic support with chords and single notes. The key signature has two flats.

Maestoso.

mf sostenuto.

martellato.

This system continues the piece with a 'Maestoso' tempo marking. The treble staff has a melodic line with a dashed box and an 'x' above it. The bass staff has a melodic line with a dashed box and an 'x' above it. The key signature has two flats.

fiero.

dim.

This system features a treble and bass staff. The treble staff has a melodic line with a dashed box and an 'x' above it. The bass staff has a melodic line with a dashed box and an 'x' above it. The key signature has two flats.

This system continues the piece with a 'Maestoso' tempo marking. The treble staff has a melodic line with a dashed box and an 'x' above it. The bass staff has a melodic line with a dashed box and an 'x' above it. The key signature has two flats.

This system continues the piece with a 'Maestoso' tempo marking. The treble staff has a melodic line with a dashed box and an 'x' above it. The bass staff has a melodic line with a dashed box and an 'x' above it. The key signature has two flats.

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and a crescendo hairpin. The left hand (bass clef) provides harmonic support with chords and moving lines. The tempo/mood markings are *p ben cantato.* and *teneramente.*

Second system of the musical score. The right hand continues the melodic development with slurs and a crescendo. The left hand has a more active role with moving lines. The tempo/mood markings are *espress.* and *elegante.*

Third system of the musical score. The right hand features a melodic line with slurs and a crescendo. The left hand provides harmonic support. The tempo/mood marking is *elegante.*

Fourth system of the musical score, starting with the marking *Ossia.* The right hand has a rapid, flowing melodic line marked *pp elegante.* and *espress.* The left hand has a more active role with moving lines. The tempo/mood markings are *espress.* and *espress.*

Fifth system of the musical score. The right hand features a melodic line with slurs and a crescendo. The left hand provides harmonic support. The tempo/mood markings are *tranquillo.*, *pp*, *ben misurato.*, and *scintillante.*

pp leggiero.

*límpide.
marcato il canto ma non forte.*

con fuoco.

First system of musical notation, measures 1-3. The right hand features a rapid sixteenth-note scale. The left hand provides a harmonic accompaniment. Dynamic markings include *dim.* (diminuendo) and *sempre ben misurato.* (always well-measured).

Second system of musical notation, measures 4-6. The right hand continues the scale, which is bracketed with an '8' indicating an eighth-note pattern. The left hand accompaniment is marked with *cresc.* (crescendo).

Third system of musical notation, measures 7-9. The right hand features a melodic line with slurs. The left hand accompaniment is marked with *f p subito.* (forte piano subito) and *p* (piano).

Fourth system of musical notation, measures 10-12. The right hand continues the melodic line. The left hand accompaniment is marked with *pp* (pianissimo).

Fifth system of musical notation, measures 13-15. The right hand features a melodic line with slurs. The left hand accompaniment is marked with *pp* (pianissimo) and *très rythm.* (very rhythmic). The system concludes with the instruction *allontanandosi.* (distantly).

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *pp* is present in the first measure.

pp

Second system of musical notation, measures 5-8. The melodic line continues with similar rhythmic patterns. Dynamic markings include *allontanandosi.* in measure 6, *ppp* in measure 7, and *senza rallent.* in measure 8.

allontanandosi. *ppp* *senza rallent.*

Third system of musical notation, measures 9-12. The right hand has a more active melodic line. Dynamic markings include *ben misurato sempre.* in measure 10 and *pp* in measure 12.

ben misurato sempre. *pp*

Fourth system of musical notation, measures 13-16. The music becomes more static with sustained chords in the right hand. Dynamic markings include *misterioso.* in measure 13 and *sempre p* in measure 16.

misterioso. *sempre p*

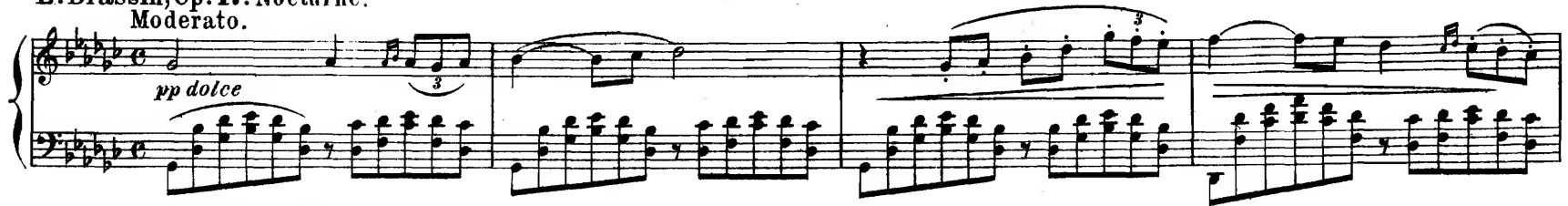
Fifth system of musical notation, measures 17-20. The right hand consists of sustained chords, and the left hand continues with eighth-note accompaniment. A dynamic marking of *pppp* is in measure 18. The system concludes with a double bar line.

pppp

Fine.

Morceaux de concert pour Piano.

L. Brassin, Op. 17. Nocturne.
Moderato.



A. Dupont, Op. 26. Toccatelle.
Allegro con spirito.



A. Dupont, Op. 27. Chanson hongroise, Mélodie originale.
Allegro con spirito.



A. Dupont, Op. 36. Toccata de Concert.
Prestissimo.



Fr. Liszt, Sonetto 47 del Petrarca. (Années de pèlerinage II, 4.)
Sempre mosso con intimo sentimento.



Fr. Liszt, Sonetto 104 del Petrarca. (Années de pèlerinage II, 5.)
Adagio.



Fr. Liszt, Sonetto 123 del Petrarca. (Années de pèlerinage II, 6.)
Sempre lento.



Fr. Liszt, Tarantella (aus „Venezia e Napoli“)
Presto.

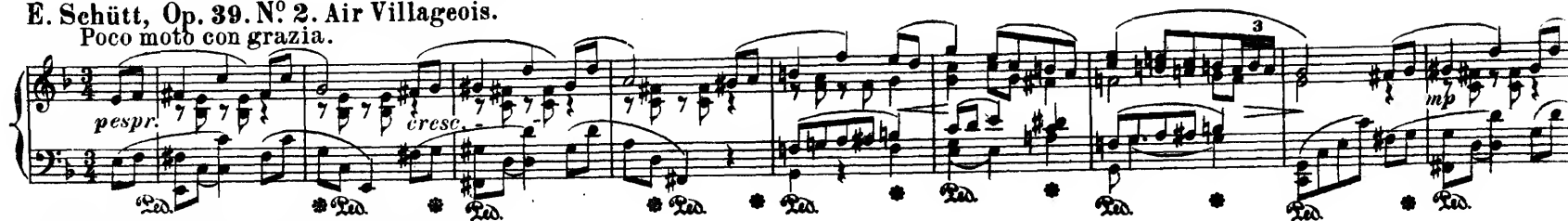


J. Raff, Valse-Improptu à la Tyrolienne.
Allegro.

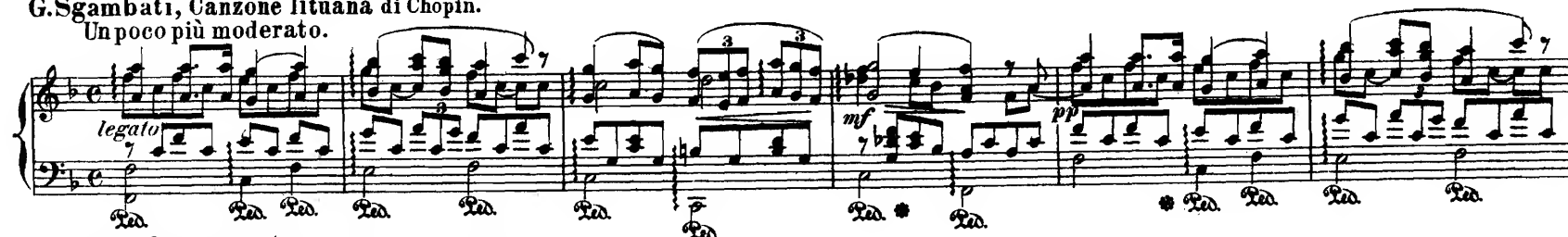


Morceaux choisis pour le Piano.

E. Schütt, Op. 39. N° 2. Air Villageois.
Poco moto con grazia.



G. Sgambati, Canzone lituana di Chopin.
Un poco più moderato.



S. Smith, Op. 202. Séduisante. Valse gracieuse.
Vivace.



S. Smith, Op. 209. Carillon de Noël. Morceau en style de Gavotte et Musette.
Tempo di Gavotta.



F. Spindler, Op. 261. An Ufersrand. Idylle.
Mässig langsam.



H. Tieste, Op. 9. Maiennacht, (Nuit de Mai) Elegie
Andante.



H. Tieste, Op. 18. Frühlings-Sehnen. (Tonstück)
Adagio.



H. Tieste, Op. 19. Amoretten-Mazurka.
Mazurka.



A. Wallerstein, Op. 221. Primavera. Polka.
Amoroso.



C. Weber, L'Entrainante. Polka de Salon.
Allegro.

